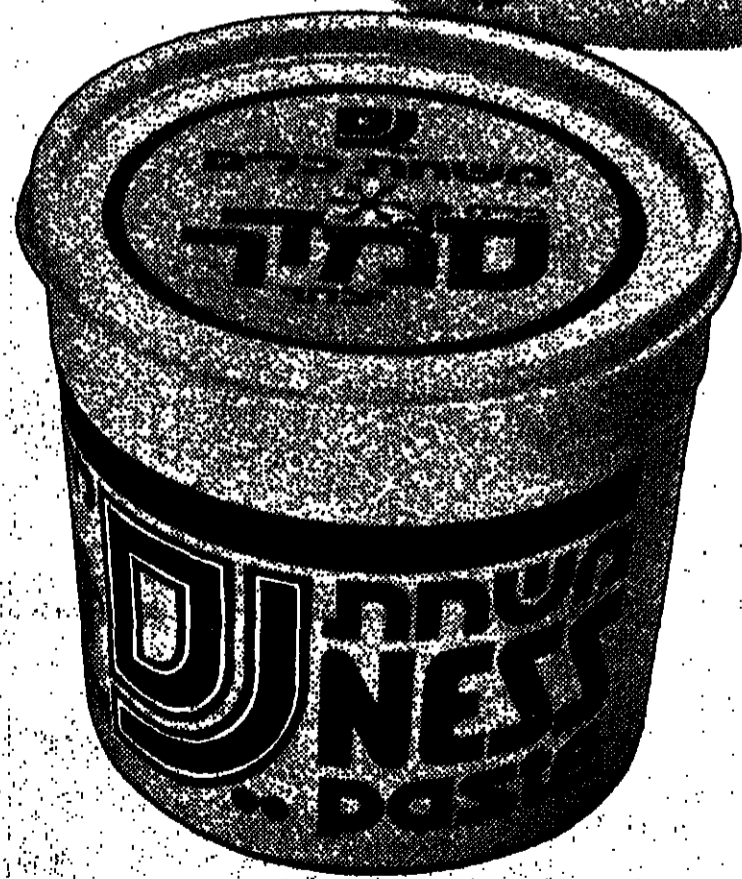


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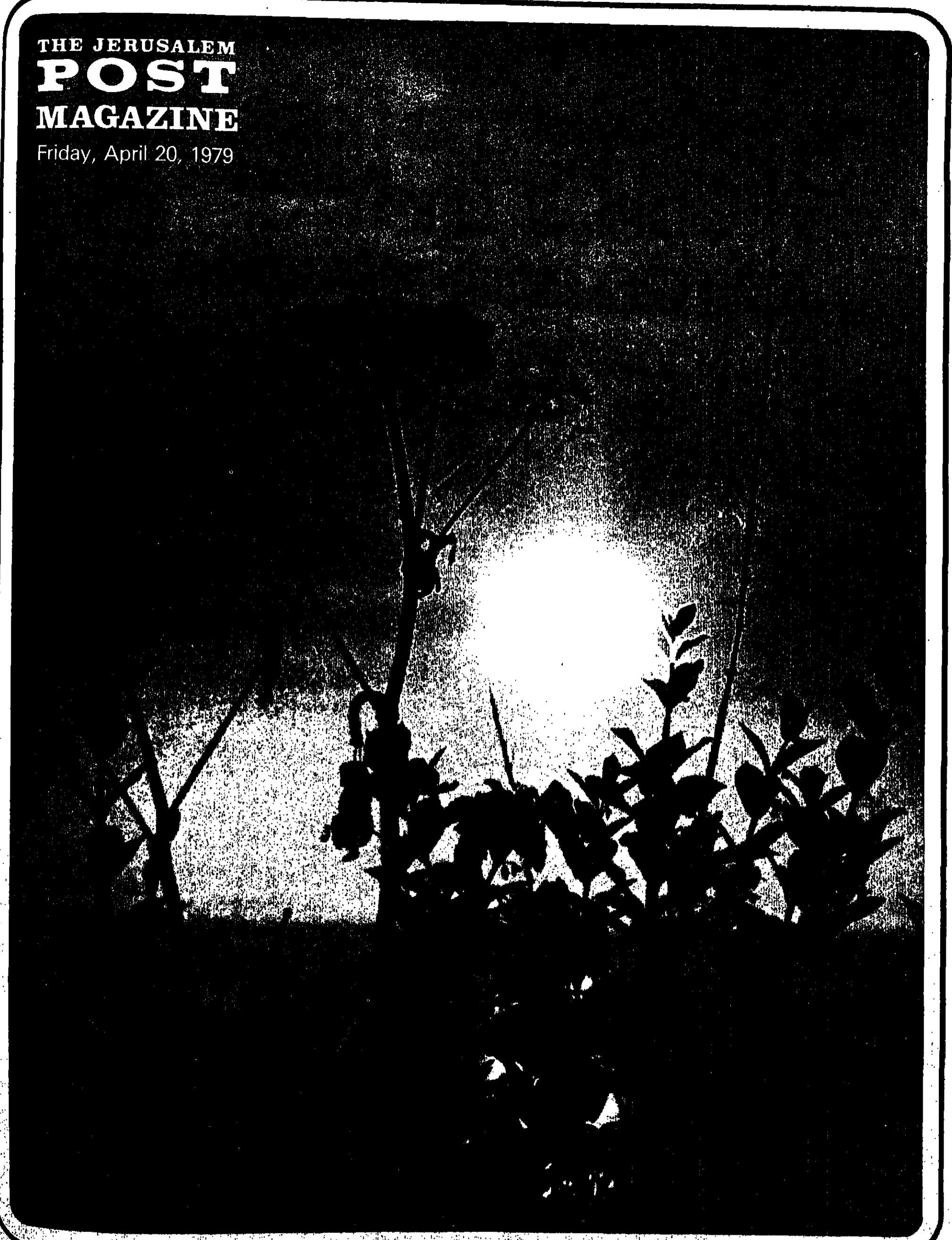
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THE JERUSALEM POST MAGAZINE

Friday, April 20, 1979



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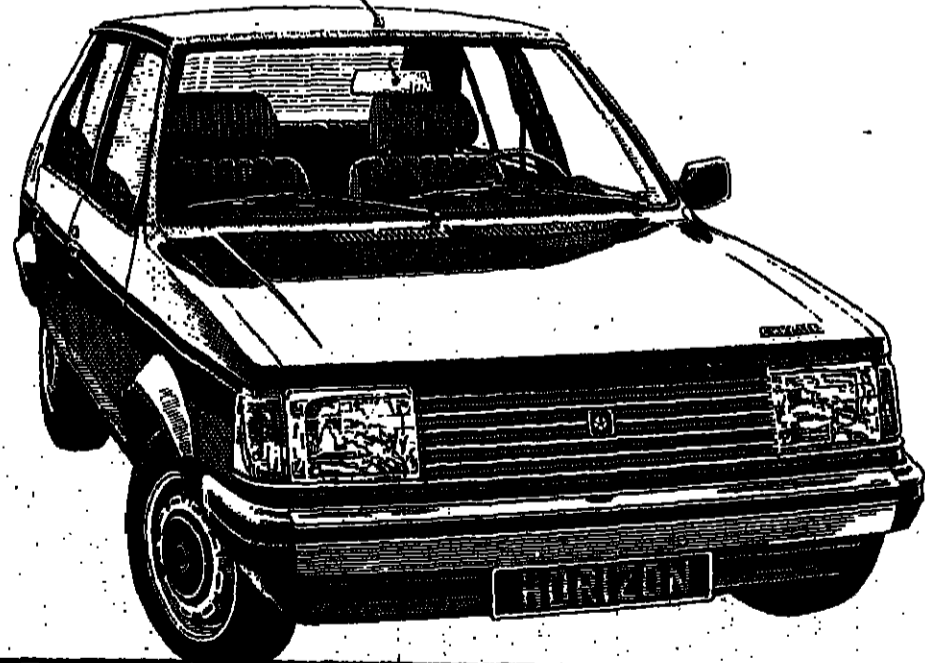
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In this issue



	Page		Page
Ian Black talks to some West Bank Arabs who are predictably opposed to autonomy.	5	Joseph Shadur finds some of the out-of-the-way Greek Orthodox monasteries and convents in Jerusalem's Old City.	10
William Tuohy investigates the current unrest in Afghanistan.	6	Pearl Sheffy Gefen visits English author Anthony Burgess at his home in Monaco.	12
Evelyn Strouse hears about Harold Trobe's 36-year career in the JDC.	8	The Art Page. Meir Komen sees the Dennis Oppenheim exhibition at the Israel Museum and other Jerusalem shows.	14

The Book Section. Reviews include: a study of Mussolini's policy on the Jews; a political biography of Leonard Woolf; papers from a Tel Aviv symposium on death; novels by Fenelope Gilliat, Yael Dayan and Kathleen E. Woodiwiss; a fictionalized story of the Son of Sam.

In the Poster Pullout: Ephraim Kishon sends an MK to the U.N. (D); Mendel Behansky enthuses about a Samuel Beckett play (E); Haim Shapiro's Matters of Taste (F); Media Week (G); TV and Radio schedules (H); Cinema reviews (K); Chess (M); Rock, Etc. (N); Bridge (O).

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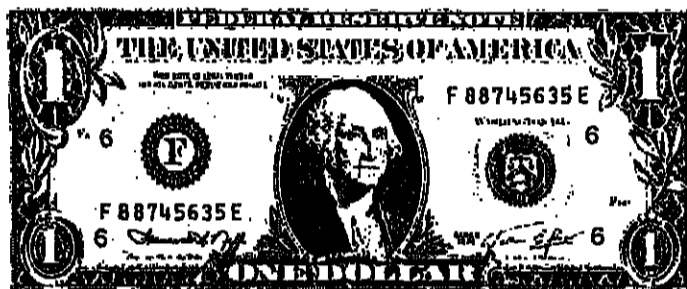
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IF ANYONE on the West Bank thinks that the Camp David autonomy scheme is a good thing, he is keeping extremely quiet about it. One month before the talks on this thorniest of issues are due to open in Beersheba and El-Arish, there is no sign that any representative of the residents of the territories will agree to join them.

No one is pretending that the talks will be easy. As yet neither Egypt nor Israel have finalised their negotiating positions, although the general outlines are predictable. The U.S., sticking doggedly to the term "full autonomy" agreed upon last September at Camp David, remains buoyantly optimistic.

Yet there are no obvious grounds for this — on the assumption, of course, that autonomy can be viable only if West Bankers and Gazans agree to cooperate with it.

IT IS POSSIBLE, of course, that there is a silent majority, a mass of simple, peace-loving citizens who want nothing more than to be left alone to live their lives unhampered either by the intrusion of an occupier or the strident symbols of Palestinian nationalism.

But it must be a very silent majority. The independent moderates, a handful of men of stature and influence, are just a bit more vocal. One of them, lawyer Anwar Nusseibeh — a former Jordanian defence minister — went public this week and published an article in the East Jerusalem Arabic daily *Al-Ahds* expressing opposition to autonomy. Others are likely to follow.

The alliance of West Bank moderates is born of uncertainty, and that uncertainty is the child of fear. Fear that it is too early to know, premature to decide which way the wind is blowing, too soon to move.

Many West Bankers and Gazans are all too aware that their people have suffered terribly from saying no. The syndrome of rejection has haunted them since the days of Haj Amin al-Husseini, the Mufti of Jerusalem who waged war on the British and Zionism under the Mandate.

But they cannot say yes. The forces working against them are too strong. They are dependent, as they have always been in their tragic history, on the graces of Arab states and patrons, who have abandoned, oppressed and slaughtered them when they saw fit.

At the moment Palestinian rejection of the autonomy scheme is total and uncompromising. Although some observers are not ruling out the possibility that some now-silent moderates may agree to join the talks once the powers of the self-governing authority have been defined.

But the majority opinion, at least of the articulate and the politically-minded — is, as the Ramallah journalist Raymonda Dawid has put it, that autonomy is "an attempt to bury the Palestinian cause forever by creating the illusion that the Palestinian issue has been solved — while we remain under Israel's yoke."

THIS VIEW holds true — at least for quotation — across the spectrum in the West Bank. Even the most sanguine observers are now pressed to single out any representative individual — let alone a group — who will approve Palestinian participation in the talks.

Perhaps the most important factor in closing ranks in the West

Negative unanimity



(Top row) Kawasma, Nazzal. (Below) Freij, a-Shawwa.



Political leaders in the West Bank and Gaza Strip seem unified about only one thing — publicly rejecting the autonomy plan. The Post's IAN BLACK tries to find out why.

Bank has been the rapprochement between Jordan and the Palestine Liberation Organization. The recent meeting between Yasser Arafat and King Hussein, and the current discussions of a joint Jordanian-PLO "committee on the occupied territories" have reduced the mistrust and suspicion between the two camps.

This is no mere abstraction, but a substantial change in local political life. The most important item on the agenda of the committee concerns the control and distribution of a \$150m. fund allotted by last November's Baghdad Summit for the territories. West Bank leaders, whether close to Jordan or to the PLO, badly need cash for development projects and have a vested interest in the rapprochement and the political position it promotes.

The sincerity behind the new-found friendship between Jordan and the PLO may well be more apparent than real, but the effect of the move in the West Bank leaves no room for doubt. Its subjective influence — rather than its objective character — is what counts.

Another factor in hardening West Bank views has been what is perceived as the tough line taken by the military government in recent months. West Bankers note ironically that since President Carter made his long-awaited breakthrough in the Egyptian-Israeli peace process, the "pressures of occupation" have increased.

West Bankers consider what happened at Halhoul recently as symbolic of the "tough line." On March 16, after a mob attacked an Israeli car with stones and two students in the crowd were shot dead, the authorities imposed a two-week curfew on the village. Residents considered this an unusually long punishment — and a harbinger of what might be expected under the autonomy regime.

According to the Camp David agreements Israel forces are supposed to withdraw to "specified security locations" under autonomy, but the people on the spot are not taking this very seriously.

IN GENERAL West Bankers of all shades of opinion are not impressed by what they have heard of the autonomy plan. It will not halt Jewish settlement, the IDF will still rule them, the question of East Jerusalem is not even touched upon and, all sources stress, there is no mention of "our only legitimate representative" — the PLO.

Hebron Mayor Fahd Kawasma puts it all very simply. The residents oppose the autonomy scheme and will not join the negotiations over it "because it doesn't give us our rights, doesn't give us even the minimum."

Are there no circumstances at all under which West Bank leaders would consider joining the talks? What, for example, if the U.S. forced Israel to halt all settlement activity in the administered territories? (American officials hotly deny that they will do so.)

"Look here," the mayor replies angrily. "We are not playing games. Mr. Begin says that this is the Land of Israel and that I am a resident." He emits a snort of disgust.

And anyway, Kawasma asks rhetorically, "What's the point? The occupation will continue with or without autonomy, so where's the difference? All will replace Shmuel as the head of the Department of Education. So what? Where's my identity, my future?"

Nazzal met with Alfred Atherton after Camp David, but he will not meet with the Americans again to discuss the autonomy. He doesn't believe — and this is both a public and a personal *sine qua non* — that the Americans can force Israel to accept the principle of withdrawal from all the administered territories and East Jerusalem.

"The U.S. doesn't understand what our problem is with Israel," Nazzal says. Like Kawasma, he would not participate in the autonomy talks even if the Americans promised to pressure Israel into halting settlement activity. The West Bankers will not discuss their political future with anyone as long as the occupation continues, he insists. The PLO is the only address, he says.

MAYOR ELIAS Freij of Bethlehem, long considered a moderate in West Bank terms, with close political and business ties with Jordan, today fits into the chorus completely. "The Americans are finished here," he says. "No one believes them any more."

He too is dismayed by the autonomy scheme and does not believe that the U.S. is capable of persuading Palestinian leaders to cooperate. "Amir Abbas Hovelda (the former Iranian premier shot by a firing squad in Teheran last week) believed the Americans. Look what happened to him," Freij says.

Freij is not concerned by the possibility that the Gaza-first autonomy, about which we have heard so much recently, might turn into a "Gaza-only" autonomy.

On the contrary, he asserted last week if this happened it would "stiffen resistance on the West Bank because it will unmask the true face of what the Egyptians, the Israelis and the Americans are offering us."

IN GAZA, of course, the situation is much more fluid. Mayor Rashad a-Shawwa, walking a tightrope between Sadat and the PLO, is against autonomy. But there is an unspoken agreement between Cairo and Jerusalem that "Gaza-first" (official quarters are not yet talking openly about "Gaza-only") could be the answer to West Bank recalcitrance.

Israel is moving its military headquarters out of the town — the most significant and tangible gesture made to Egypt — and Egypt appears to be employing a rather crude carrot-and-stick policy, receiving delegations of local notables but refusing to release the assets of the Palestine Bank.

Shawwa is going to Beirut soon to discuss the situation with the PLO, and he is keeping his options open. Observers believe that it is just possible that Arafat might give the mayor the go-ahead to join the autonomy talks to test the temperature of the water, as it were; the PLO meanwhile would maintain its public opposition to the scheme.

For the moment, though, the public tone in the administered territories is not changing, and one can only speculate about what will happen next. The Americans think that people will come out of their closets once the autonomy talks get down to brass tacks. But this could be merely wishful thinking.

Nafez Nazzal wears a rueful smile. The Palestinians can get nothing out of autonomy, he argues. "Only Israel will gain. Why should we settle for something which is not independence to make Israel feel more secure?"

There is nothing especially complex about the Palestinians' position today, on the eve of a new era in the Middle East. "We are not a party to the peace process. We were not consulted," Nazzal does not see an end to Israel's presence for a good many years.

"We'll wait," he says. "History is working for us."

What did the mayor think about the bombs planted in Israeli streets and public places like the one that killed one person and wounded several others in Tel Aviv's Carmel market last week?

First of all, he says, evidently used to the question, "you must remember that more people are killed and injured in car accidents every year than by bombs planted by the PLO." He reels off the road casualty figures with expertise. What must be understood, he explains, is that such bombs "are to let all the world and the Israelis know that the Palestinian problem has not been solved."

KAWASMA is a very busy man, his high-ceilinged office full of an endless stream of visitors, supplicants and constituents. So too — usually — is Dr. Nafez Nazzal, but he had some time on his hands recently since Bir Zeit University, where he heads the department of politics and Middle Eastern Studies, was closed for a week by order of the military government.

Nazzal is an intellectual, trained in the U.S. He speaks directly, without the frills or elaborate circumlocution you often find with more traditional West Bankers. Only in his middle thirties, he is already a figure of some authority and *The Post* was not the first newspaper to solicit his views. And to judge by the frequency with which his telephone rings, it will not be the last.

Like other observers, Nazzal attaches great significance to the PLO-Jordanian rapprochement. But the most significant factor of all in uniting local Arab opinion against the autonomy scheme, he asserts, is that "people do not believe that Israel wants peace with the Palestinians."

"Even the moderates today believe that Israel means what it says," Nazzal explains. The increase in settlement activity, continued land expropriation, and the special status granted to Jewish settlers (designed to give them a kind of extra-territorial status, however toothless the autonomy) have all convinced West Bankers that Begin is a man of his word.

"Begin," Nazzal believes, "was prepared to go all the way to give Egypt what it wanted so that he could have a free hand in the West Bank."

THIS VIEW is not original. But it sounds convincing coming from Nazzal. His enforced idleness when we met was a result of the military government's crackdown on Bir Zeit, considered a hotbed of Palestinian student radicalism.

From the window of his Ramallah home you can see the army camp at Beit El and he regales you with stories about the fears and strains of life under occupation. "Israelis talk a lot about Khornel. We have our own here," he says bitterly. "Gush Emunim."

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هكذا من الأصل

ON THE ROAD edging the Kabul River gorge, an army tank transporter carried a combat-damaged Soviet-built armored car. An escort armored car rode shotgun as the two vehicles moved past a half-dozen camels trudging slowly in the same direction.

On and near the road to this provincial centre — between the Kabul gorge and the Khyber Pass, and within sight of the forbidding Hindu Kush mountain range — there are other signs of trouble. Mig fighter-bombers take off daily from the Jalalabad Air Base to bomb disaffected tribesmen in the mountains that form the border with Pakistan. Soviet-made T-64 tanks stand ready to move up the road — bordered on either side by white and lavender opium poppy fields — to fire on insurgent villages.

Four hundred and fifty persons in this area have been arrested recently, and 15 village elders are still prisoners. About 100 Soviet advisers and their families have been ordered back to Kabul, the capital, for safekeeping.

In the dusty, ancient capital, the government of President Noor Mohammed Taraki maintains a public show of calm.

Montol soldiers, Georgia Khan's legacy to Afghanistan, still guard the former royal palace — now renamed People's House. The bazaars, busy with life, and women still wear the full-length veil, of blue or olive color, called the *chador*, peering through the *ruqand*.

But in the face of increasing popular opposition to the Marxist regime in this 50-year-old, 20-million nation of 10 million to 20 million people, the government is running scared.

In his high-ceilinged office in Kabul, Prime Minister Hafizullah Amin, the 50-year-old strongman of the Marxist regime that seized power in a military coup 18 months ago, maintains that the dissidence is the work of foreigners. And in an interview, he declared confidently: "I'm sure the enemy has lost all hope of collapsing this regime."

BUT THE TROUBLE bubbles in the east involving fractious Pathan tribesmen; in the south among the Baluchis; and in the west with angry local villagers, like the recent serious outbreak in the western provincial capital of Herat.

The dissidents are all fierce Islamic traditionalists, and some observers suggest that the Islamic revolution in neighboring Iran might be having a spillover effect in Afghanistan.

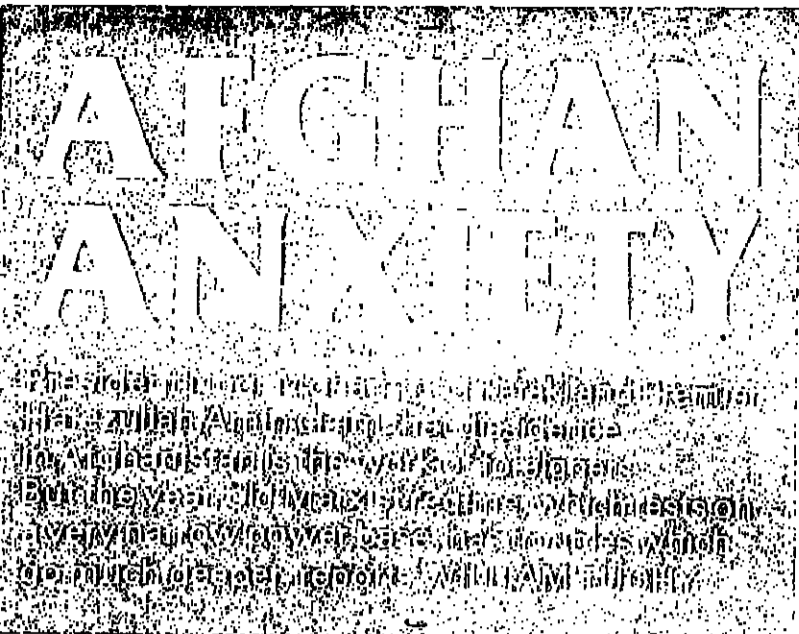
But even without the example set by Iran, trouble was likely here, for Afghanistan's Marxist government has an anti-Islamic tone.

Further, the government has not hesitated to arrest *mulahs* who have quarrelled with reforms that include land redistribution, adult education, limiting interest rates, reducing the money husbands must pay for brides, and curbing the power of the *mulahs*.

"However admirable in theory," explained one Afghan specialist, "these reforms strike at the heart of the matter: money, land, sex, religion. You can't hit more sensitive areas. And this is a very traditional society where people actually resent such reforms. So the government has not become more popular."

Then, too, the government puts down any popular protest with total ruthlessness.

"The government has the army and the police and are resolved to



(Photo: Waktul)

do whatever is required," observed a Western diplomat in Kabul. "They have no compunction against using force. They are 100 per cent ruthless. They have to be. In Afghanistan, if you're only 99 per cent ruthless, you won't live until breakfast."

This, the recent fighting in Herat followed a new-developing pattern. Townspeople began demonstrating. The troops opened fire, and anti-Communist rioting broke out. During three days of fighting, an estimated half of the local population perished.

Finally, air force planes bombed and strafed Herat, and loyal army units from the southern city of Kandahar arrived to quell the army mutiny and the local violence. It was a serious setback to the regime, diplomats say.

So far, aside from the Herat incident, the army has been loyal. But, one military specialist said, "if a mutiny can break out in Herat, it can break out elsewhere."

IT WAS THE ARMY that paved the way for the April revolution a year ago that brought Taraki, Amin, and the Khaly (Communists) to power.

Taraki, 59, was a copy of father-figure of the revolution who had been elevated to — but personally took, invariably referred to in the press as "first leader."

But the guiding force of the revolution was Hafezullah Amin, a scientific socialist who studied for advanced degrees at Columbia University and the University of Wisconsin for four and a half years.

Amin organized cells within the army, and so effective were they and so weak was the previous regime of President Mohammed Daoud that the coup was carried off within hours.

Amin since then has quarrelled with another left-wing party, the Furcham (Banner), and sent six of its leaders abroad to serve as ambassadors. The Furcham rebuffed them but they returned to return home.

The prime minister has also tried to build up a political leader, but observers here say that the party does not have more than 50,000 members.

"This government has a very narrow base," said a political specialist. "That is one reason for its paranoia. On the other hand, the opposition is very weak and scattered. The party is strongly organized, and in a country with poor organization, even a little organization brings a lot of strength."

Observers point to the lack of a real opposition as a significant difference between Afghanistan and Iran when it comes to the potential for an Islamic overthrow of the regime. For what is lacking in Afghanistan among the dissidents is an organized resistance with strong leadership.

Prime Minister Amin is very much aware of the fact that two of his neighbors — Iran and Pakistan — are controlled by religiously-oriented governments. But Amin denied in the interview that an Islamic-style revolution could take place in Afghanistan.

In Iran, he said, the revolution was a struggle between feudalism and capitalism. Afghanistan's revolution, he went on, was on behalf of the working classes.

Amin admitted that some *mulahs* had been arrested for political activity and were among what he estimated as 1,300 political prisoners. Religion, he explained, should not be used as a mask for political purposes.

Other sources in Kabul indicated that President Taraki recently has gone out of his way to have his picture taken in mosques, and has ordered government subsidies for construction of new mosques.

The government, too, has been presenting prominent religious television broadcasts. All other calculations to show the regime more Islamic light.

AMIN TENDS to blame Afghanistan's recent troubles outside foreign influences: state propaganda machines of the United States, Great Britain, France, and Egypt for trouble.

Amin likes, to accuse "religious fanatics" of Iran the "reactionary forces" of Pakistan for causing his country border troubles. "Basically, the regime is looking for scapegoats to explain one close observer Afghan affairs.

Other favorite propaganda targets of Amin and his government are the "made-in-Pakistan" and the "made-in-Iran" movements.

The first is an obvious reference to the Ayatollah Ruhollah Khomeini and his chief ally, who in 1979 ousted the Shah of Iran and established the Islamic Republic of Iran.

Lawrence, according to a source familiar with the situation, went on secret missions to Afghanistan, disguised as a Modern *mulah*.

IT IS THE eastern border of Afghanistan, the Khyber Pass, that is still the most sensitive to the Kabul government.

For the heavily mountainous region of the Khyber Pass, the Vally, and Pakaya are representative of constant strife, with sporadic fighting during the winter months.

"These people are not soldiers and they've been fighting for years," said one specialist. "They couldn't care less about Rand-McNally; they cross the international border at will."

It is probably impossible for the government to extend its power here. It can bomb and shell villages — but that is what the British did for years on the Northwest Frontier without success.

In recent days, the Taraki regime has been bolstered by a rapid buildup of military hardware from the Soviet Union. Its sole arms supplier, the USSR, has included in its aid packages helicopters, which prove useful in ferrying soldiers to and from remote areas.

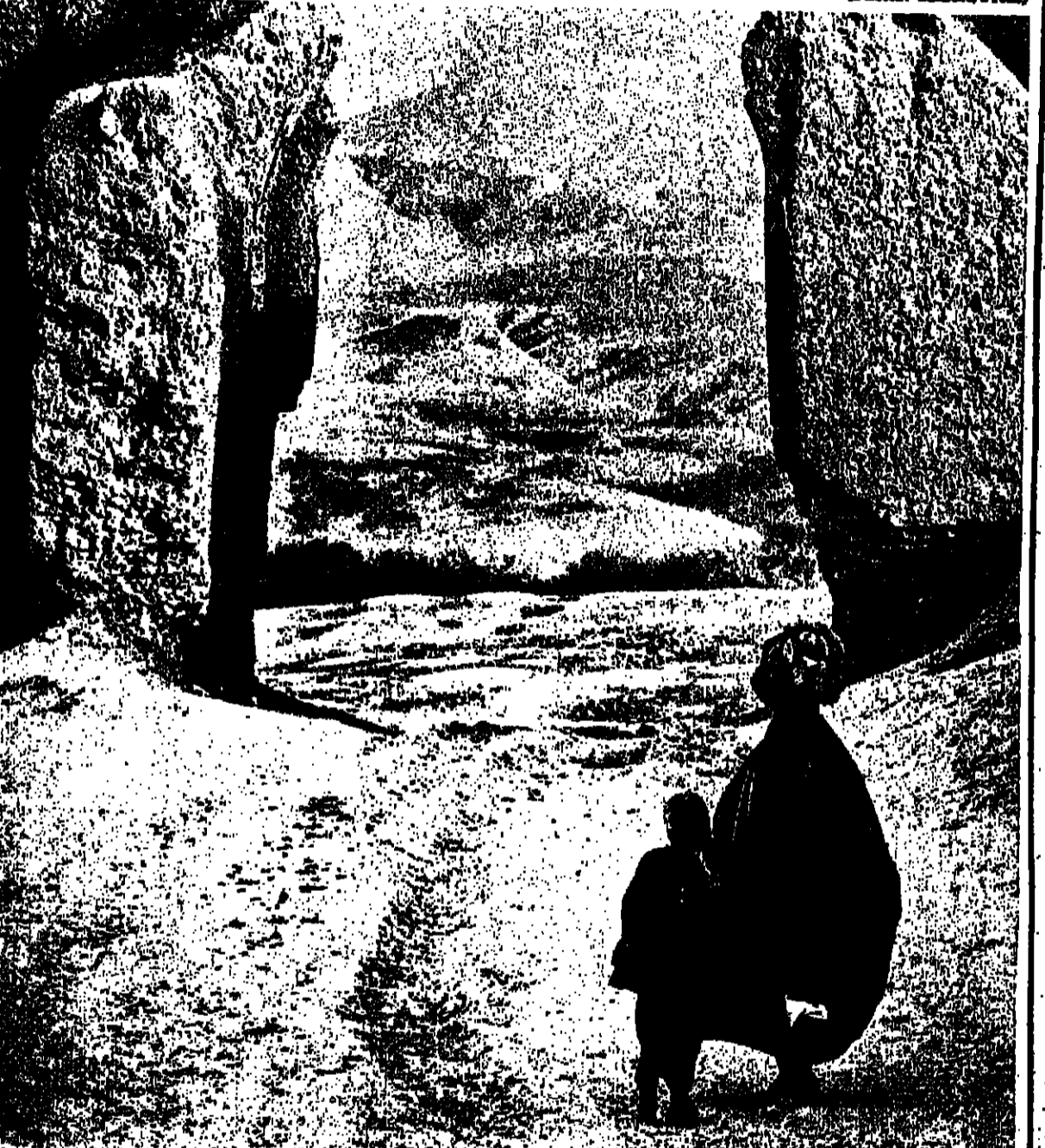
Prime Minister Amin denied that any Russian planes had been sent to Afghanistan to take advantage of the fact that their tactical structure resembles that of most Afghans so that they would not be so noticeable and could wear Afghan military uniforms.

The Russians have kept a low profile recently, withdrawing advisers from the field and keeping their nationals within the 20-acre embassy compound in Kabul.

For various signs of anti-Soviet feeling have been noted recently in Kabul — and the Afghans



(Photo: Current Press)



OUTSIDE EXPERTS estimate that there are some 1,200 Russian military advisers in the country — and perhaps double that number of civilian advisers, working in posts ranging from field stations to Kabul ministries.

Soviet reports indicate that the regime may have sent the advisers from the southern Soviet republics to take advantage of the fact that their facial structure resembles that of most Afghans so that they would not be so noticeable and could wear Afghan military uniforms.

The Russians have kept a low profile recently, withdrawing advisers from the field and keeping their nationals within the 20-acre embassy compound in Kabul.

For various signs of anti-Soviet feeling have been noted recently in Kabul — and the Afghans

traditionally had been hostile to the Soviets.

"But the Afghans need the Soviets," said one Western diplomat. "And the Soviets view as critical any country with which they have a thousand-mile border like Afghanistan. They have a lot of strategic, economic, and military investment here."

IF THE REGIME does get into increasing trouble with a pro-Islamic popular movement led by the *mulahs*, will the Soviets come in to bail it out?

"That's the big question here," said a senior Asian diplomat in Kabul. "The Soviets may fear a strong bloc of Islamic nations that, in the long run, may well cost them their necks."

More the moment, however, the Marxist regime has both the Soviets and its own army behind it. But there is potential trouble ahead.

"You simply can't underestimate the power of Islam in this part of the world — as we saw in Iran," summed up a Middle East diplomat.

The country's Marxist leaders are worried about their failure to convince people that they are not anti-Islamic. And it is this failure that, in the long run, may well cost them their necks.

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هكذا من الأصل



(Above) Nun at iconostasis of Church of the Megala Panagia. (Right) Descent to underground church in Deir el-Banat Monastery in the Christian Quarter.



Father Theopanes in Monastery of the Holy Archangels, off St. Francis Street.



Silvia Duran - Spanish dancer. (Rehovot, Irla, tomorrow; BeerSheva, Conservatory, Wednesday at 10 noon and 5.30 p.m.)

Hidden monasteries

JOSEPH SHADUR pays an Easter-week visit to 'little worlds where time stood still' in the Christian Quarter of the Old City. Photos by Barbara Gingold.

THE ANCIENT church of the Megala Panagia — the "Great All-Holy One," Mary, the mother of Jesus — basks in the Jerusalem afternoon sunshine, a patch of brightness at the end of a dark, vaulted courtyard. Black-clad Greek nuns chant Vespers as it has been sung here for 16 centuries. Incense wafts out of the church, past the sunlit balconies and the lemon trees seemingly growing out of the stones between the nuns' cells.

At the turn of the 6th century, this was the site of the Spoudaiot, the zealot hermits who sang the services and organized the Good Friday procession at the Church of the Holy Anastasis.

Another tradition holds that in the days of the Empress Eudocia, one of the great builders of Jerusalem in the early Byzantine period, the saintly Melania lived at the Megala Panagia convent with 90 virgins. It has been occupied by nuns uninterruptedly since then. Accordingly, the people of Jerusalem refer to it as el-el-Banat — the Convent of the Virgins.

You enter Deir el-Banat through an unobtrusive, low doorway from the stepped street of the Coptic khan. The large, dark, vaulted entrance hall, dimly lit by an oil lamp, leads to a maze of crooked passages and flights of stairs, going up to various levels and down into mysterious basements.

At the far end, a suffusion of sunshine beckons the visitor up a short flight of stairs to the white-washed living quarters of the nuns and to the ancient church. Here, Melania and her virgins lived their exemplary lives. Melania founded monasteries for men and

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem
MARC ROUSLAAR, cello; **ALISA HERTZ**, piano — Works by Beethoven, Bach, Mendelssohn, Kodaly, Faure. (Ferry Gallery, 11 King David St., tomorrow at 9 p.m.)
UZI WIESEL, cello; **ERNAN WIESEL**, piano — Works by Prokofiev, Beethoven, Mendelssohn. (Khan, opposite railway station, Sunday)
ISRAEL BACH SOCIETY — Haya Livni, violin; Marian Schwarzbart, viola; Eli Fried, harpsichord, organ. Works by Bach, Haydn, Mozart. (International Evangelical Church, 55 Hansavi'im, tomorrow)

ROBERT DAVIDOVICI, violin — Sonatas by Bach, Ysaie (Targ Music Centre, Ein Karen, Monday. Special bus from King David Hotel at 7.30 p.m., from Kings Hotel at 7.45 p.m., from Mt. Herzl at 8 p.m.)

Tel Aviv
ISRAEL PHILHARMONIC ORCHESTRA — Rahmsdorf, conductor; Arben Auger, organ; Wolfgang Schno, bass-baritone; Frankfurter Kantorei. Brahms: Song of Destiny; German Requiem. (Mann Auditorium, tomorrow and Thursday)
SINGERS OF PRAISE — Martha Murphy, Stanley Romanstine, conductors. Vivaldi: Gloria; Faure: Requiem. (Jaffa, Emmanuel Church, 13 Beer Hoffman, Sunday)

HAIFA
ISRAEL CHAMBER ORCHESTRA — Avner Itai, conductor. Camerata Singers. Works by Mendelssohn, Brahms, Rurt Welli, Fuxell, Haydn. (Auditorium, Thursday)
ISRAEL PHILHARMONIC ORCHESTRA — Details as for Tel Aviv. (Auditorium, Sunday, Tuesday, Wednesday)
SINGERS OF PRAISE — Martha Murphy, Stanley Romanstine, conductors. Vivaldi: Gloria; Faure: Requiem. (Elias Church, 48 Meir St. tomorrow)
Other Towns
ISRAEL CHAMBER ORCHESTRA — Elihu Inbal, conductor; Eli Haifa, clarinet. Works by Tel and Mozart. (Givat Haim, tonight)
PIANO RECITAL — Astrid Betson and Moshe Zuzman play works by Scarlatti, Beethoven, Chopin, Liszt, Gerashwin. (Ramat Hasharon, Yuval, 57 Ussishkin, tonight)
ARIEH LIPSKI, cello; **SARA RABINOWITZ**, piano — Works by Bach, Beethoven, Chopin, Brahms. (Ramat Hasharon, Yuval, tomorrow)

THEATRE

All programmes are in Hebrew, unless otherwise stated.

Jerusalem
THE FAT FARM — By the Yuval Theatre. (Belt Ha'am, 11 Bezalel, Tuesday at 9 p.m.)
MERCIER AND GAMIER — By Samuel Beckett. Produced by the Khan Theatre. (Khan, opposite railway station, Wednesday at 9 p.m.)
Tel Aviv
CHAPTER II — By Neil Simon. Cameri Theatre production. (Cameri, 101 Dizengoff, Thursday)
HOMEWARD BOUND — The first part of Yehoshua Sobol's projected trilogy "The Days of the House of Kaplan," an Israeli version of Aschylus' "Orestia." The play is set in Tel Aviv on November 28, 1947 — the day of the UN decision on the creation of a Jewish state. Produced by the Habimah Theatre. (Habimah's Large Hall, Saturday at 7 p.m.)
THE KILLING OF SISTER GEORGE — By Frank Marcus. Performed by the ZOA House Drama Circle. In English. (Herzliya, Yad Lebanim, Sunday at 8.30 p.m.)
MARRIAGE GAMBIT — New Habimah production. (Habimah's Large Hall, Sunday and Thursday)
MERCIER AND GAMIER — (Nahmani, tomorrow, Sunday and Tuesday at 9 p.m.)
METAMORPHOSIS — Kafka's story directed by Steven Barlov. Produced by the Haifa Theatre. (Bat Dor Theatre, 80 Ibn Gvirol, Wednesday)
A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy produced by the Habimah Theatre. Directed by Omri Nitzan. (Habimah's Large Hall, Tuesday and Wednesday)
NAPOLEON — Musical written and directed by Maxim Aloni. Music by Gary Bertini. (Cameri, tomorrow, Tuesday and Wednesday)
OLD AGE HOME — By Rami Rosen, Haifa

CHILDREN & YOUTH

WHAT HAPPENED IN THE LAND OF WHO — Play for children by Lea Naor. With Hava Alverstein and Avraham Mor. (Tel Aviv, Bat Dor Theatre, 80 Ibn Gvirol, tomorrow at 11 a.m.)
QUEEN OF THE JOKER — Musical play by Lea Goldberg. For ages 8-12. (Jaffa, The Third Floor, 12 Yifa, tomorrow at 11 a.m. and 4.30 p.m.)
THE MAGIC ONION — Musical comedy for children and youth. (Afula, Kolren, Wednesday at 10 a.m.)
KING FERDINAND — By Ephraim Sidon. Lesson in democracy presented in theatrical form. By the Children and Youth Theatre. (BeerSheva, Sunday)
GALILEO GOES WANDERING — By the Children and Youth Theatre. For ages 7 to 10.

HAIFA
REB SIMHA'S TRAVELS TO ISRAEL — Comedy by the Children and Youth Theatre. (Kiryat Gat, Monday, Wednesday)
THE COLOURS THIEF — By the Children and Youth Theatre. (Kfar Sava, Monday; Mikpa Ramon, Wednesday; Yerubim, Thursday)
THE PHANTOM LADY — Play for youth and adults. (Belt Shean, Sunday; Acre, Thursday)
THE SNOW GOOSE — By Paul Gallico. Produced by the Children and Youth Theatre. For adults and youth. (Tel Aviv, Nahmani; Sunday; Kfar Blum, Tuesday; Hod Hasharon, Wednesday; Ashkelon, Thursday)

ENTERTAINMENT

Jerusalem
THE BEST OF SHALOM ALEICHEM — Series by the famous Yiddish writer, performed by Haim Bernard and Michael Schneider. In English. (King David Hotel, tomorrow at 8.30 p.m.; Hilton Hotel, Tuesday at 8.30 p.m.; Diplomat Hotel Thursday at 8.30 p.m.)
YOUR PEOPLE ARE MINE — Pop musical in English. Based on the Book of Ruth. (TMCA, tomorrow at 9 p.m.)

Tel Aviv
LIFE IS NO HONEYMOON — With Gad Yagil and Hanna Laolo. (Ohel, 8 Bellinson, Tuesday at 9 p.m.; Beit Habayal, Westman and Pinkus, Wednesday at 9 p.m.)
Other Towns
ARIE EINSTEIN and SHALOM HANOH — (Ein Gev, tonight)
LIFE IS NO HONEYMOON — (Hadera, Flor, 15, tonight at 9.30; Kiryat Community Centre, tomorrow at 9 p.m.)



Seymour Cassel, Rudolph Nureyev and Michela Phillips in one of the happy-sad-hysterical moments in "Valentino."

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הכרזה מן הארץ

ONE OF THE MORE versatile products of the kitchen, the pie, can be suited to almost any occasion. Sweet or savoury, meat or dairy, it can be served as an appetizer, main course or dessert.

EASY PIE

MATTERS OF TASTE / Haim Shapiro

Among its many advantages, the pie can feed a great many people at small cost, although with a little thought and effort an enterprising chef can bring the price up by filling it with expensive items. The crust can be the product of much or little effort, depending on the mood of the creator.

Even the size of the pan is highly adaptable and virtually any oven-proof dish or pan may be called into service. Left-over dough can be kept for a few days in the fridge and a few months in the freezer.

Many cooks, even quite experienced ones, prefer to buy commercial flaky pastry dough. For my part, I prefer to make my own, and find it quite easy.

For a pie about 30 cm. in diameter, I mix two cups of flour with half a package of margarine, rubbing the flour and shortening between my fingers until the two are combined into a grainy consistency. Into this I drop the yolk of an egg and about half a cup of cold water, mixing them into the flour very lightly with a fork. If necessary adding just enough extra water to make the dough stick together.

After patting the dough into a ball, I put it in a plastic bag and leave it in the fridge for about an hour. Meanwhile, I make the fill-



ing, which for this occasion will be about two tablespoons of butter or margarine until they are quite soft and beginning to turn light brown at the edges. Without removing them from the

fire. I sprinkle them with two tablespoons of flour, stir this in, add a cup of milk and continue to stir until the mixture is smooth and thick.

After letting the onions cool, I mix in three or four eggs and about a cup of sharp, grated cheese. Naturally, although in principle I would use something like the local Kachkeval or Tal Ha'emek (Swiss cheese), I would not hesitate to throw in any bits of old yellow or even white cheese that happen to be lingering in the fridge.

Taking out the dough, I roll out about two thirds of it on a floured surface to the size of my pan, transfer it to the pan and pour in the filling. With the remaining dough, I roll out a cover and seal it over the filling, brushing up the top with egg white.

After piercing the top with a fork or knife to allow the steam to escape, I bake my pie in a medium oven for about 40 minutes, letting it cool a little before serving. It is also good cold and excellent reheated.

HOWEVER, not wishing to go to all this bother, I recently visited a new Jerusalem eating establishment called Hatzrif, which instead of translating its name into "The Shack," calls itself the Pie House in English. Located in a quiet corner at 5 Horkenos Street, opposite Bank Tefahot, the restaurant boasts a pleasant wood-panelled interior and a small garden with tables as well.

The soft-spoken, bearded proprietor provided us with a long menu with innumerable varieties of pies, and mentioned a few other specials that he happened to have on hand. We both, however, decided to start with a generous fresh mixed salad. My own cream and garlic dressing was made even richer by the addition of grated cheese and my companion's vinaigrette sauce was suitably sharp.

For the main course, I decided on a traditional steak and kidney pie and found it very much to my liking. The pie crust came up around, but did not enclose, the filling of meat, vegetables and sauce, all with the distinctive flavour imparted by the kidneys. Those accustomed to the classic English dish will find this one rather less starchy.

My companion, being more austere in her tastes, ordered a mushroom pie and was delighted to find it chock-full of fresh fungi, held together with a tasty gelatinous sauce.

For dessert, I departed from the pie motif and ordered profiteroles, little cream puffs filled with ice cream and engulfed in whipped cream, chocolate sauce and chopped nuts. My companion tried the strawberry pie, a creation of fresh berries on a strawberry-flavoured custard cream base.

Both Turkish coffee and mint tea were served in tall glasses. The bill, including a beer and a soft drink, came to IL 282.□

An Israeli film worth seeing

CINEMA REVIEWS/Ruth Ariella Broyde and David George



Louis Rosenberg, the principal, hides his students in a scene from Ilan Moshenson's 'The Wooden Gun.'

THE WOODEN GUN, starring Eric Rosen, Judith Sole, Leo Yung, Ophelia Sirshi, Louis Rosenberg and Michael Kfir. Written and directed by Ilan Moshenson. (Gordon Theatre, Tel Aviv)

VIEWING an Israeli film in Israel is a touchy affair. Israeli film critics, accustomed to examining all films under the same magnifying glass, not coloured by either language or country of origin, are suddenly placed in a double bind when asked to review a local product.

On the one hand, the reviewer wants to be true to his own criteria of excellence. On the other hand, he does not want to downgrade a new Israeli film and discourage moviegoers from sampling local products.

Until recently, for example, a large segment of the Israeli population, especially those with sophisticated cinema tastes, boycotted all Israeli films. They preferred to see almost any foreign film, even a bad one, rather than an Israeli film.

But a crop of young Israeli film directors, intent on establishing themselves internationally as spokesmen for "the new wave" of Israeli cinema, has changed all that. They have begun to turn out films that even Israelis themselves can no longer ignore — and, in fact, can be proud of.

THE WOODEN GUN is just such a film. The first feature of Ilan Moshenson, it evokes the period following Israel's independence with authenticity and consummate sensitivity.

The year is 1950, only two years after Israel's declaration of independence. Yoni, 10, is the only son of a middle-class family in Tel Aviv. His father, a stern, but loving, parent, struggles hard to make a living from his small grocery shop. Yoni's mother, a European refugee who managed to reach Israel just before World War II, is obsessed by the loss of her family. Guilty about being the only survivor, she travels to Haifa to meet each boat, hoping to find a relative among the passengers.

Yoni, intelligent and sensitive, belongs to a neighbourhood gang led by the chubby, spectacled Elnaschweln. The rival gang is led by the orphan Kaufman, a tough, violent character who despises Yoni's main adversary,

THE CHILDREN'S warfare is a mirror of the adult world around them — the harsh landscape, the tense atmosphere of Israel in the first years of independence, and the conflicts between the generation of European refugees and their children, the home-grown Sabras.

Aside from their mutual animosity, the two gangs have another target: Palestine, a mad woman (à la Sarafina in Fellini's "8½"), who lives in a shanty on the Tel Aviv beach. Palestine, who lost her entire family in the Holocaust, wanders about the city proclaiming the Ingathering of the exiles to Israel.

Strangers to her suffering, the gang enjoys tormenting the deranged woman, throwing stones at her, taunting her.

The small daily warfare between the two gangs escalates suddenly when Yoni is ambushed and suffers a broken arm. Swearing vengeance, Elnaschweln devises a new weapon, a "link-gun" made of wood and rubber which is capable of shooting chain links and, when properly aimed, could prove fatal.

The decisive battle is scheduled for Independence Day, when their school will enact a pageant recalling the sufferings of Jews in the diaspora and extolling the joys of life in their own country, the new Israel.

During the scuffle, Kaufman produces a knife and wounds Elnaschweln. Goaded on by his gang, Yoni fires the wooden link-gun at Kaufman and hits him in the forehead. The boy falls to the ground, bleeding and unconscious. Frightened, Yoni runs off and takes refuge in Palestine's shack.

SYBIL, starring Joanne Woodward, Sally Field, and Brad Davis. Directed by Dan Peatle, based on a novel by Flora Rheta Schreiber. (Ester Cinema, Tel Aviv)

WHEN Sydney Lumet's film *Serpico* won praise and brought in large box-office returns, an enterprising TV producer decided to launch a series based on the exploits of the main character. It worked. There was enough raw human material and authentic documentary sources to prolong the story, so Serpico became a household name for millions of TV addicts throughout the world. But what happens when a film — based on a full-length novel — that was originally presented as a two-part, four-hour psychodrama for TV is watered down and repackaged as a 90-minute feature to play the local cinemas?

The shortened version, as it is currently appearing in Israel, has serious problems, and one suspects that the editor's chopping block may be the cause. Sally Field, the young actress who plays the schizophrenic Sybil (for telly she only has to deal with six of the 18 personalities the real Sybil encompassed), is brilliant, so the weakness of the film cannot be attributed to her performance.

Similarly, the versatile Joanne Woodward, as Dr. Cornelia Wilbur, the psychiatrist who treated Sybil for 11 years, is also beyond reproach. Woodward, who won an Oscar for playing the multi-personalities of *Eve In The Three Faces of Eve*, is in the chair and not on the couch in this dramatic confrontations are far

too few and, when they occur, too anaemic.

The slow-moving film begs for a climax that never occurs and in the last sequence the editing is choppy, substantially weakening the director's final statement.

But the overall effect of the film, as a recreation of that moment in Israel's young statehood, is so touching and beguiling, that *The Wooden Gun* should not be dismissed as just another inconsequential Israeli film.

It should be seen and appreciated in spite of its flaws. And director Moshenson should be congratulated for his debut into the new Israeli cinema.

RUTH ARIELLA BROYDE

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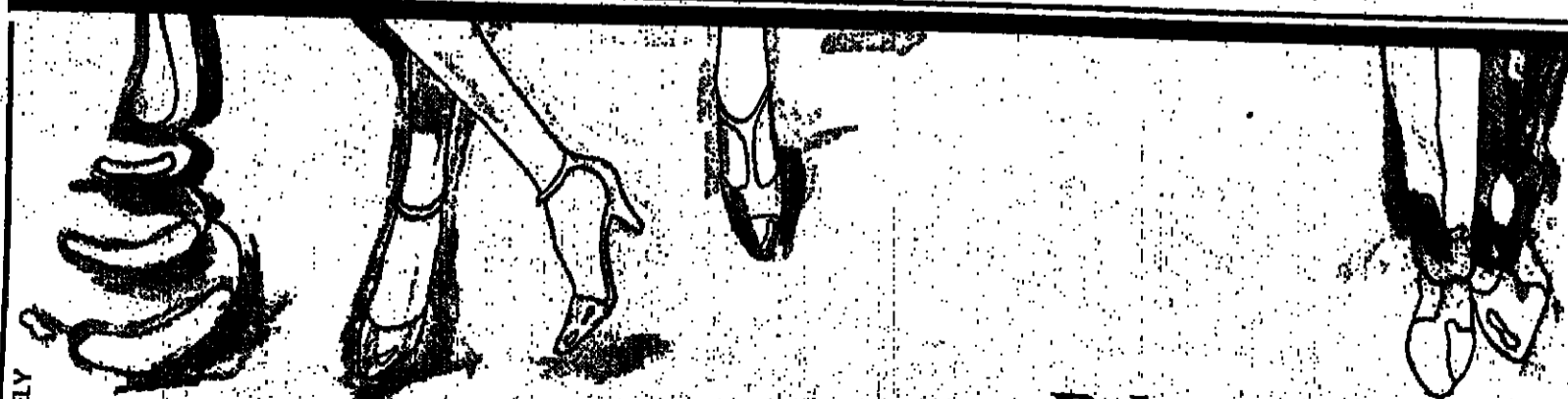


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Russian Orthodox nun at entrance to her apartment in St. Euthymius. (Right) Osters in courtyard of Monastery of St. John the Baptist.



Sister Lyuba, painter of icons at St. Euthymius Monastery.



(not to be confused with St. Anne's church near the Lion's Gate), or Saydnaya in Arabic. Another name for this convent, occupied exclusively by nuns to this day, is Dair el-Toffah — Convent of the Apple — perhaps because an apple tree once grew there.

A little up the street adjoining the Saydnaya is another nunnery named after St. Euthymius, the 6th century founder of monasticism in the Judean desert. As in most other churches, the sacred icons of saints and the Virgin in the church are hung with *ex-votos* in thanks for answered prayers for the cure of illnesses, with little eyes, legs, hands, and inscribed plaques in beaten sheet-silver indicating the affected parts of the body.

Someone of unusual talent occupies an apartment in the St. Euthymius Convent: Sister Lyuba, a Russian Orthodox nun who paints superb icons in the tradition of the Byzantine and Russian schools of icon painting.

At the other end of the block, between el-Russul and St. Francis Streets, is the church and monastery of St. Catherine, half a flight of steps below street level. This, like the monasteries of St. George and of the Holy Archangels a little to the west are now mostly tenanted by private families, although a few monks and nuns still live there as well.

These last three, together with the St. Theodoro Monastery next to the Latin Casa Nova Hospice, were used to accommodate the large numbers of Russian pilgrims in the last century before the Russian Compound was built for them, outside the Old City walls, in the 1890s.

JERUSALEM'S Greek Orthodox *Rum* community is composed mainly of local Arabs, few of whom are attracted to a monastic life. The 60-odd priests and about 60 nuns in the city are almost all Greek or Cypriot. Father Theophanes, of the Patriarchate secretariat, for example, came here from his native Greece at the age of 12, studied at the Orthodox St. Demetrios Seminary and today fills an important position in the Brotherhood of the Holy Sepulchre.

Unlike the members of regular monastic orders, the Greek Orthodox monks and nuns in Jerusalem live in a semi-cenobitic ("idiorhythmic") framework. They do not take their meals in common, but receive housing, food and services from the Patriarchate. In addition, they are allocated a monthly sum, known as "evlogia" (blessing), according to their place in the hierarchy, to cover clothing, personal expenses, and an occasional trip home to visit their families. Each one of them has his or her appointed task within the Patriarchate framework, in addition to ministering to the parishioners and serving at the Holy Sepulchre and the other holy places. Their sense of community stems first and foremost from their proximity to the Holy Sepulchre, but also, of course, from belonging to the same monastic order.

While in recent years most of the holy places under the care of the Brotherhood of the Holy Sepulchre (all marked with their monogram, the *Taphos*) have been renovated, repaired, cleaned, and redecorated, losing some of their venerable atmosphere in the process, the hidden monasteries and their ancient churches have retained their charm — little worlds where time stood still. □

and provided amply for her. Her unadorned tomb is still seen in the church named after her beneath the Megala Panagia.

EL-BANAT is one of the 16 small Greek Orthodox monasteries and convents scattered throughout the Christian Quarter. They are all independent of the Deir el-Rum Selim — the Great Greek Orthodox Monastery; *Rum* is the term for the Byzantine era Roman Empire — which occupies a large part of the Christian Quarter west of the Church of the Holy Sepulchre. An adjoining group of buildings houses the convent of the Greek Patriarchate, the Convent Press, and the Brotherhood of the Holy

Some of the monasteries and convents are very ancient, being mentioned in the writings of the early Church Fathers and in rubrics, and in the accounts of chroniclers through the centuries. A few still serve their original purpose and are inhabited by nuns. But most of them were built for the accommodation of pilgrims to the holy places, with only a few resident nuns or monks to care for and watch over the property. When the 4,000-strong Orthodox Christian population of Jerusalem is nearly doubled every Easter by the annual influx of pilgrims, many of the visitors rent rooms from the families living today in the apartments of the old monastic establishments.

In the early decades of the last century, when there were only a few buildings in the Christian Quarter, the open spaces within

the city walls were cultivated and planted with vegetables and grain crops — much as they are today in the north-eastern corner of the Old City behind Burj Laqlaq, the Storks' Tower.

At that time, the small Greek monasteries stood out as individual buildings, each within its walled enclosure, with low entrance gates to keep horsemen from riding in. Only with the intensified development of the Christian Quarter, from the second half of the 19th century onward, were they swallowed up in the maze of houses and alleyways.

EVERY ONE of these monastery-hostels constitutes a little compound with its own church dedicated to one or more of the saints revered by the Greek Orthodox Church. In each one

there are water cisterns and paved courtyards with figs and lemon trees; pots and tins bursting with geraniums and aromatic herbs line iron-railed balconies. Inside the buildings, an extraordinary peace and silence prevails. Even the bustle of the street that penetrates is somehow subdued and absorbed by the serenity of the light blue, green, and white pastel walls surrounding the sunny courtyards. Everything here is small-scale and intimate.

Whereas Megala Panagia commemorates the Virgin Mary in the fulness of her glory, the Mikra Panagia — the "Little All-Holy One" — convent and church venerates her as a young girl in the house of her parents, Joachim and Anna. This small convent, just north of the El-Khanka Mosque, is therefore also known as St. Anne's

BURGESS'S CHOICE

In 1959, medical science pronounced a sentence of death on an unknown English writer. Twenty years and 40 books later, PEARL SHEFFY GEFEN interviews the author of "A Clockwork Orange" at his home in Monaco.



ANTHONY BURGESS was almost 40 years old when his first novel was published. Three years later, he was told he had only a year to live.

That was in 1959, when he was serving as education officer for the British colonial service in Brunei (Borneo). The man whom critics were later to describe as "the most brilliant and prolific novelist today," "full of invention and wit," possessed of "poetic genius," was invaded home with an inoperable brain tumour.

In that "final" year he wrote five novels. "After all," he confided recently in his Monaco home, "what does one do if one has no money? One has to live out that year, and try to do something for one's prospective widow. So I began to write very energetically. It may have been the sheer joy of writing and working that killed the tumour. Nobody knows — the mysterious of the whole psychosomatic structure are so profound — but here I am alive, and moderately fit as far as an old man can be."

And at 62, this tall, vigorous man with a strong, fine face, a harassed look and troubled eyes really does regard himself as old. "I'm the age Ernest Hemingway was when he committed suicide. Yes, I consider suicide very often. One cannot evade age. One can delude oneself that one is still young inside, and that is true, but the whole physical mechanism breaks down. One cannot climb stairs without having immense palpitations, one cannot see well, one's memory fails: that's the most appalling aspect of growing old. It's no good our ancient philosophers talking about the virtues of age. Age has no virtues."

ALTHOUGH Burgess's novels are full of wit and comic invention, his themes are the sterility, spiritual death, moral degradation and mindless violence of modern man.

"People have called me a comic novelist," he agreed, "but I don't set out to be funny, and increasingly in my later work, there's not much humour. But the theme is man, humanity and modern society, and man's lot is pathetic. It always has been. If we can present the tragedy of man in comic terms, we have a better chance of tolerating our own lot and living with it."

In the past 20 years, Burgess has written some 40 books, countless essays and articles, scripts and translations. The film of his devastating novel, *A Clockwork Orange*, revolutionized cinematic concepts.

His script for the television series, *Moses*, starring Burt Lancaster, was filmed in Israel, with an interruption for the Yom Kippur War. Burgess could not come here at the time, and is still looking forward to visiting the country, where he would much like to lecture.

References to Jews and Israel abound in his books, and in his enchanting recent *Beard's Roman Women*, his heroine (a stunning portrait of his real-life wife) flies to Israel as a photographer to cover the Six Day War, "that fratricidal Semite war," as the novel refers to it.

Burgess wrote two novels under the name of Joseph Kell, and thereby hangs a literary footnote: Burgess, as a literary critic, was sent a Kell novel to review. He assumed that the editor of the journal concerned knew who Kell was, panned the book — and was promptly fired.

He had taken a pseudonym

because "publishers and critics frown on too much productivity. This is a terrible thing that has happened in the 20th century. The fecundity of a writer used to be regarded as a virtue. We had Dickens, Balzac, Zola. But now we've had the example of writers like T.S. Elliot and E.M. Forster, who wrote very little. I'm still treated with some reserve by critics for 'over-writing.' It's regarded as ungentlemanly to get down to the job and write as much as one can."

BORN IN Manchester, Burgess was brought up a strict Catholic. He sees the human condition as basically a problem of choice between good and evil, based on the concept of the Mosaic covenant between God and man.

"Moses was a great figure whom we take too much for granted," he said. "The notion of a contract whereby God gives man the greatest possible gift, the capacity for self-choice, was an incredible innovation and the notion upon which the whole of human society has been based. It's gone wrong because we've forgotten the significance of Moses, the idea that men are free to choose between good and evil."

Why does man so often exhibit an overwhelming tendency to choose evil? "Because," Burgess replied, "evil involves far less self-discipline and self-control than good. Good is a positive action which requires a denial of self. It's far easier to destroy than it is to create. Arthur Koestler recently said that we'll have to start drugging ourselves into being good. I'm very scared of that kind of statement, because I want to know who's going to do the drugging."

He makes this point in *A Clockwork Orange*, and regrets that "the book and the film have been misunderstood as a celebration of violence. I was concerned with showing that man must be free to choose evil, because only then can he also choose good. This is one of the tremendous burdens placed on our shoulders as human beings, a terrible responsibility that the Hebraic prophets know all about. "Wherever one goes today, one finds the same abdication of morality. We used to ask 'why?' Now we ask 'Why not?' Why not take drugs, why not kill people, why not defecate on the carpet, why not indulge in loveless sex? This is a total abdication of human responsibility."

Christian communities easier than it has been in the past."

DISENCHANTED with his native country ("the England I like is the England I carry in my skull, the England of the past, not the decaying land of today"), Burgess chose to live in Monaco, in a rambling apartment amid a jumble of books, magazines, papers and postcards. He burns to death because the man are on strike. Burgess is one son and a piano. An accomplished composer (his Symphony in C was performed in Iowa in 1975), he wrote the musical version of *Cyrano de Bergerac* and would like to do the same with *Ulysses*. He has Israel's Topol in mind for the role.

But his life is centred on books. He knows a dozen languages, including Arabic, and is learning Hebrew. His general knowledge is immense and his reading voracious. He retires early to read in bed. His social life is minimal and despite his wit and enormous capacity for enjoying life, he regards himself as a gloomy man.

"From my adolescence on," he confessed, "I've always been plagued with certain disabilities. No sector of society is free of the choice, we tend to apprehension about my own future, a genuine inability to think that other people do things, not by seeing what is wrong with them, but by seeing what is wrong with me."

"I suppose if I write books, it means of overcoming these disabilities. Some years ago, I wrote a book in which the hero was a car salesman. He knew about cars and had an amazing grasp of the technicalities of the

internal combustion engine. Of course I don't have it myself. I got manuals and books and passed it all over to him. I was trying to turn this man into a personality I could never be. One of the books, in fact, to make the personality on - doesn't have. "My own incapacity to live in the modern world causes me a great gloom and pessimism. One must learn to cope with publishers and money matters. One writes for various purposes, but fundamentally one writes to earn a living, and there's nothing wrong with that. Dr. Johnson said that a blockhead would write for nothing except money. The only thing I'm proud of is the fact that, in 30 odd years, I've managed to support my family by writing. I have no other boast."

BURGESS'S FAVOURITE writers are Shakespeare and James Joyce, and he shares their intense use of words. His exuberant, extravagant language has made him accessible to some readers. "I tend to throw in odd words, Russian and so forth. It's the way I use English worries some people. I'm accused of using English in a clumsy way, and this is partly true, but the clumsiness is deliberate, because life is clumsy. The language in which I describe myself interests me as much as the language of others. Language has a life of its own. It's part of the art of creation and in words qualities which are not in the street doesn't find. Words as fully as a composer uses the notes of a scale. In language, you must recognise the word 'violence' is very different to words like 'violin' and 'viol'. It would be quite easy to use words simply, but it would be boring."

It's unique in an era when the liberal among writers is to be called "liberal humanism." He is contemptuous of so-called progressive movements, and "among other things, an abhorrence of trade unionism — a movement which has made a persona non grata with the labour establishment. In the novel, the protagonist's wife burns to death because the man are on strike. Burgess is contemptuous of unions in absolute terms."

In the 19th century, the doctrine of utilitarianism, which was investigated with the best will in the world by John Stuart Mill, in his *Utilitarianism*, produced desperate consequences in factories, and trade unions were vitally important. But we've reached a situation in which government itself is so lacking in moral fibre or any philosophy of government that it's a vacuum, which has been filled up by the only available structure, the trade union movement.

The unions are now showing the same lack of human responsibility that capitalists did in the past. No sector of society is free of the choice, we tend to apprehension about my own future, a genuine inability to think that other people do things, not by seeing what is wrong with them, but by seeing what is wrong with me."

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Art by association

Dennis Oppenheim at the Israel Museum

Meir Ronnen

DENNIS OPPENHEIM, one of America's outstanding conceptual artists, was recently in Israel for three weeks to create a series of installations at the Israel Museum; they are now on show, until mid-June.

Oppenheim, 40, was a pioneer of "land art" and "body art" but has increasingly turned to creating objects that have some sculptural value, although, as with most conceptual art, they still depend heavily on titles, puns and verbal or written introductions to start off the desired thought processes in the observer, who may then arrive at some of the associations that the artist wanted him to make, as well as coming up with some of his own. For despite his firm and descriptive titles, Oppenheim is reluctant to spell things out; he knows that when that happens, mystery and interest leave by the nearest door.

An air of calculated ambiguity thus lies over these installations. The main work, entitled "Jail Break," is a large model, or cipher, for a long prison block literally broken in two. Next to it, for emphasis, is a wooden prison tower containing a flashing police light. A text on the wall reads, in inter alia: "It must have been his thought that fractured these walls... thought the shape of which could only be guessed at by the effects on obstacles in its path."

Nearby is another work that looks like the model of a furnace with a large—square—chimney; entitled "Shape Transmission Chamber For The Ultimate Smoke Signal." Here one's associations begin to race: the ultimate smoke signal could have been that of Auschwitz, the furnace of a crematorium, the flash of the police light in the tower guarding the barracks...

One might make the same of his installation outside the Museum's main gate, entitled "Carousel" in which a pack of wolves cut from sheet steel surround a black cone in the ground, a vortex made of asphalt. In the recorded background, the howls of wolves mix with the banal music of the carousel, just as the strains of the camp orchestra at Auschwitz sometimes drowned out the cries of agony and the barking of the guard dogs. The installation looks its most menacing at night; and the guard dogs, at the Knesset nearby bark whenever the wolves howl (one never hears jeeps in Jerusalem any more).

Oppenheim has long had an interest in American prison architecture and he had the idea for "Prison Break" before he came here. But he admits that the ideas I have offered above were not entirely out of his thoughts.

The last installation is more abstract in concept. Entitled "Tunnel Rockets," it shows a group of what could be hollow nose-cones, shapes that are evocative both of projectiles and the shape they might leave in anything they tunneled through.

Oppenheim's work is close to that of many young German, British and American sculptors whose works purport to be relics of a past action or experience:



"Tunnel Rockets" by Dennis Oppenheim (Billy Rose Pavilion, Israel Museum). Photo by Martin Weyl.

past civilization, a past explosion, a past experience. But Oppenheim makes sure that there will be no single explanation for any of his "phenomena."

The Oppenheim project was made possible by the Betty and Edwin Bergman Fund For Visiting Artists (Israel Museum, Billy Rose Pavilion).

Street art

VISITORS to the Israel Museum are more likely to be hit more immediately in the gut by the extraordinary display of colour photographs of "folk art" painted on the walls of New York's crumbling slums. Only a few are sophisticated abstractions done by art students; most are genuine naive folk art, a *cri de coeur* from the displaced persons of Puerto Rico and Africa. For as well as dealing with subjects like patriotism, unemployment, activist heroes, religion ("Christ Come Quickly!"), these largely untrained folk painters often render the colours and legends of their ancestral lands. What strikes one is their indomitable spirit: vision, colour and the breath of life arises from the slime and decay of some of America's worst wasteland. Incidentally, this show is fronted by a superb cross-section of the Pajovsky Design Pavilion's permanent collection, beautifully displayed.

Jean David

JEAN DAVID is a rarely seen veteran Israeli artist; I can't recall his ever having had a full scale show in the Capital; and nothing new of his work has been seen in Jerusalem since the first Super-sol opened, complete with some of his murals. For he is an accomplished decorative muralist; his work has graced the ships of Israel's passenger fleet, alas long since sold. His current show will serve to reintroduce him to old friends and a much younger public. It features both paintings and some of his beautiful pencil drawings.

Something of the decorative mural element still clings to a few of David's canvases but most of his work is derived from a traditional style, that of British art in the Thirties and Forties, a highly formalised and often formalised version of both landscape and symbolism; imagine a soldier bound on each side by Paul Nash and Yankel



Dennis Oppenheim working on "Carousel," an installation outside the main gate of the Israel Museum. An asphalt vortex is surrounded by silhouettes of wolves, with recorded howls and carousel music.



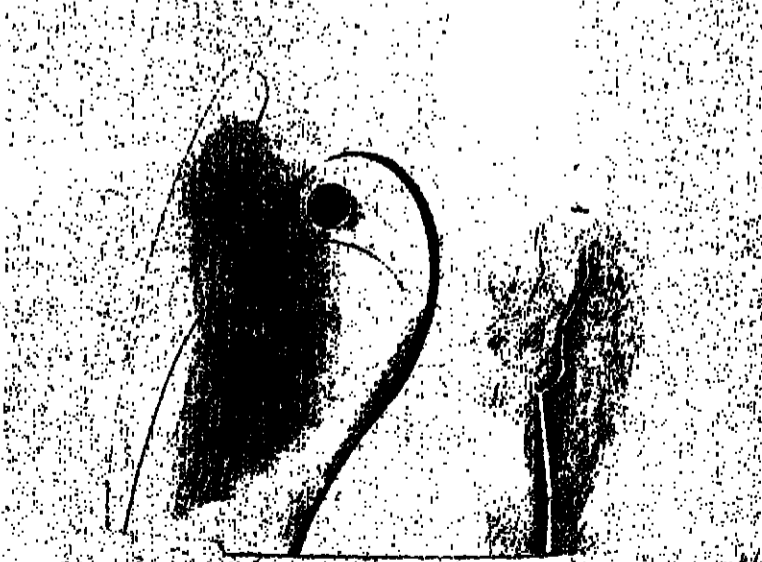
Victor Collazo: "In God We Trust, with Popeye," Lower East Side, Manhattan, 1975, from the show of Street Art encouraged by the City Arts Workshop and the City Walls Group (Israel Museum).

Farida of Egypt

WHEN I was a young Australian soldier, Farida of Egypt was the heroine of that army's most ribald marching song, an unreal, mythical figure. Farida, the widow of King Farouk, is now in her fifties and living in Paris; and passes her time making clothings of sad little girls and "sensitive" faces of slightly older ones. Are they autobiographical? Perhaps. Are they interesting? I'm afraid not. (Arta Gallery, Jerusalem).

Pinhas Cohen-Gan

PINHAS COHEN-GAN shows six new large colour prints which are the *pieces de resistance* of the show of new prints, largely lithographs, and etchings, from the Israel Museum's Bureton Graphic Centre, mentioned in this column last week. In them, his familiar manlike take on new significance as they are confronted with the geometry of the fields in which they exist, sometimes actually placing themselves at the confidence of a measured angle. Cohen-Gan juxtaposes two-dimensional and three-dimensional planes, adds a cipher of a geometrical notation to point up the point. Something of importance has yielded in these works; Cohen-Gan has suddenly managed to unify all the tentative explorations and ciphers, he has been experimenting with over the last few years; the most important of them being the expression of depth and flat geometry in simultaneous planes. Apart from all this, these "drawn paintings" are extraordinarily well done. (Jerusalem Theatre). □



Jean David: "Bird," pencil (Gallery Arta, Jerusalem).

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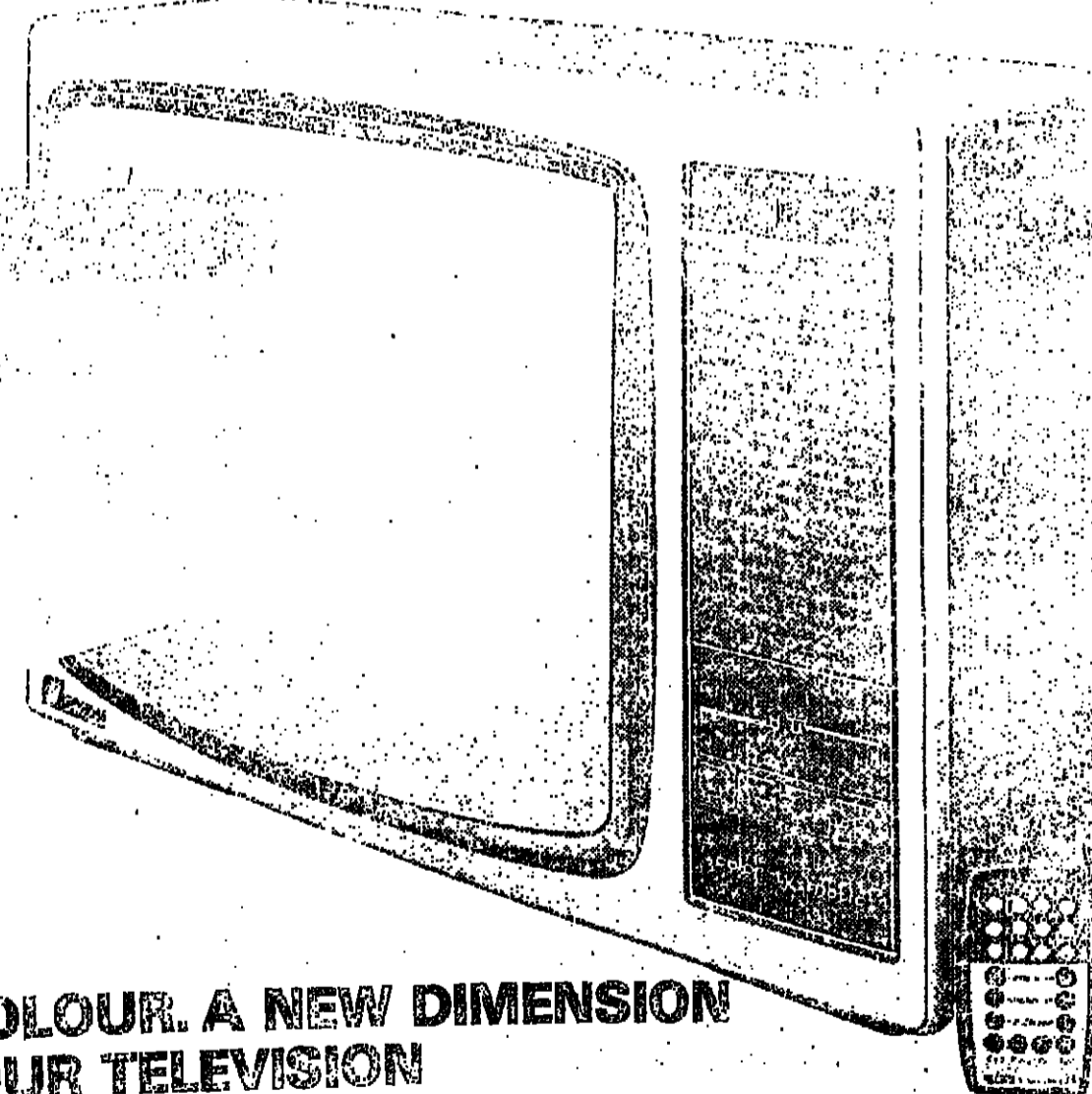
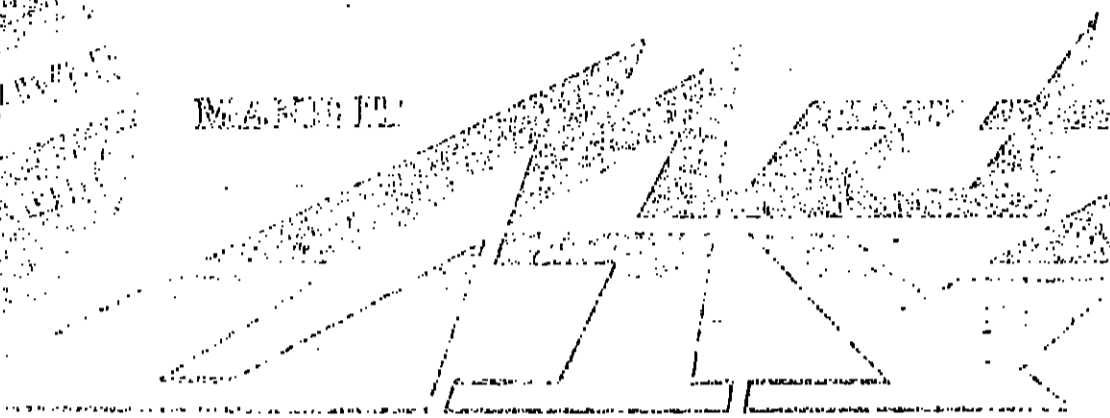
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